

JAZZ LINES PUBLICATIONS

*Presents*

**'DEED I DO**

RECORDED BY ELLA FITZGERALD

ARRANGED BY QUINCY JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-9639

MUSIC AND WORDS BY FRED ROSE AND WALTER HIRSCH

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.  
PO Box 1236  
SARATOGA SPRINGS NY 12866 USA

# ELLA FITZGERALD SERIES

## 'DEED I DO (1963)

### **Ella Fitzgerald Biography:**

Truly the First Lady of Song, Ella Fitzgerald was one of the greatest singers in American history. As her official website perfectly states, “Her voice was flexible, wide-ranging, accurate, and ageless. She could sing sultry ballads, sweet jazz, and imitate every instrument in an orchestra.” She enthralled audiences all over the world for decades, worked with everyone from Duke, Dizzy, and Count Basie to Nat King Cole and Sinatra, and left a recorded legacy that is second to none.

Born Ella Jane Fitzgerald on April 25, 1917 in Newport News, Virginia, Ella endured some rough times as a child. Following the split of her parents, she moved with her mother to Yonkers, NY, and sadly lost her mother at age 15. Fighting poverty, Ella eventually used these difficult times as motivation in life, and continued to harbor dreams of being an entertainer. She made her public singing debut at the Apollo Theater in Harlem on November 21, 1934 at age 17. Buoyed by her success, she continued to enter and win singing contests, and soon was singing with Chick Webb's band. In 1938 she quickly gained acclaim with her version of A-Tisket, A Tasket, which was a huge success and made her famous at age 21; for over 50 years she remained a star.

Following Webb's death in 1939, Ella briefly led the band, and soon struck out on her own as a solo artist, taking on various projects as well as making her film debut. While on tour with Dizzy Gillespie in the mid-1940s, Ella began to respond to the massive changes in the jazz world, as swing was giving way to bebop; she began incorporating scat singing into her repertoire as a reaction to the improvisational nature of bebop. As she recalled years later “I just tried to do [with my voice] what I heard the horns in the band doing.” During this period, she also met bassist Ray Brown, whom she was to marry and adopt a son with. Through Brown, she met jazz impresario and producer Norman Granz, and this relationship led to her greatest stardom and achievements.

Ella joined Granz's Jazz at the Philharmonic Tour, recorded classic albums with Louis Armstrong, and from 1956-1964 worked on what may be her greatest legacy, the Song Book series, featuring the music of Cole Porter, Rodgers and Hart, Duke Ellington, Irving Berlin, the Gershwins, Harold Arlen, Jerome Kern, and Johnny Mercer. It can be argued that along with the seminal work of Frank Sinatra, these records created some of the greatest and most definitive versions of a huge portion of what comprises the Great American Songbook. Ira Gershwin famously remarked, “I never knew how good our songs were until I heard Ella Fitzgerald sing them.” Ella also did what music can uniquely do in tying together many strands of American culture at a time when race relations were a major issue in American society. Critic Frank Rich expressed it so well shortly after Ella's death, writing about her Song Book series: “Here was a black woman popularizing urban songs often written by immigrant Jews to a national audience of predominantly white Christians.”

Ella toured constantly during these years, and she and Granz did their part to help the burgeoning civil rights movement, fighting inequality and discrimination at every turn, bravely even in the Deep South. During the 1960s Ella continued to tour and record, also appearing in movies and being a regular guest on all of the most popular talk and variety TV shows. Throughout the 1970s, she kept touring all over the world, and became even more well-known through a series of high-profile ad campaigns. Anyone who grew up in the 1970s remembers Ella's “Is it live or is it Memorex” commercials.

One of the lesser-known aspects of her life at the time was her charitable side. She was known as a very shy person who was protective of her privacy. As a way to help others avoid what she went through as a child, she gave frequent generous donations to all sorts of groups and organizations that helped underprivileged youth, and her official website even suggests that continuing to be able to this was a major driving force behind the unrelenting touring schedule she continued to maintain. She cared for her sister Frances' family after Frances passed as well.



By the 1980s, she had acquired countless awards and honors, among them 13 Grammys including the Lifetime Achievement Award and the Presidential Medal of Freedom. But the endless touring schedule did begin to take its toll, and Ella began to experience serious diabetes-related health problems. From the mid-1980s to the mid-1990s she suffered a series of surgeries and hospital stays, and by 1996 she had tired of spending so much time in hospitals. She spent her last days enjoying being outdoors at her Beverly Hills home, sitting outside and simply being with she and Ray Brown's adopted son Ray, Jr. and her granddaughter Alice. Many sources report that during her last days she reportedly said, "I just want to smell the air, listen to the birds, and hear Alice laugh." She died in her home on June 15, 1996 at the age of 79, and the tributes were instant, huge, and international. Befitting someone of her stature, who was at the pinnacle of the entertaining world for nearly half a century and left behind a legacy that will never diminish in its beauty and importance. There are few figures in American history who left behind what Ella did. A shy, reticent woman from very humble beginnings, she thrilled countless millions all over the world with her beautiful voice and her singular way of interpreting a tune. She sang in so many styles, worked with so many of the best composers and arrangers in the music business, performed with most of the other greatest stars of her era, and left a body of work that truly enhances the American experience.

### **Quincy Jones Biography:**

Quincy Jones has been a ubiquitous presence on the American music scene for over 50 years. His impact on the worlds of jazz and pop music cannot be understated, as he has been involved in crafting the sounds of some of these genres' most crucial works. Born in Chicago in 1933, Jones spent his teenage years in Seattle, Washington. Music became his life's calling while attending Garfield High School, studying trumpet and arranging. His studies eventually led him east to Boston to study at the Berklee College of Music. He would also spend time in the late 1950s studying with renowned educators Nadia Boulange and Olivier Messiaen. Jones's first major musical experiences came as a member of the trumpet section of Lionel Hampton's band; this section also included such future heavy hitters as Clifford Brown and Art Farmer. Continued work as a trumpeter and arranger came while a member of Dizzy Gillespie's famed big band of the mid 1950s. Inspired by these experiences, Jones formed his first band in 1960. Although this band was staffed by some of the greatest musicians in the jazz world at the time, it would not be able to survive a European tour that year due to lack of financial support.

The 1960s saw Jones begin to enter the industry side of the music world. Becoming vice president of Mercury Records in 1964, Jones also embarked on a lengthy career in film and television scoring during this time, beginning with 1964's ***The Pawnbroker***. Despite his increasingly busy schedule, he continued to release albums under his own name during this time period, several of which received widespread acclaim, in particular the Frank Sinatra/Count Basie collaboration ***It Might As Well Be Swing***. Jones' career took a substantial turn toward pop music starting in the 1970s. Moving into the world of production, Jones was responsible for producing the soundtrack to 1978's ***The Wiz***. This would bring him into professional contact with Michael Jackson; Jones would go on to produce Jackson's all time bestselling album ***Thriller*** in 1982. In addition to these musical successes, Jones would become involved in more general entertainment production as well, where his labors would result in, among other things, the hit 1990s TV show ***The Fresh Prince of Bel-Air***. Although Jones' pace has slowed in recent years, he continues to be one of the most heralded figures in the world of music. Some of the many honors he has received over the years include a Grammy's Legend Award, a BET Humanitarian Award, and an honorary doctorate from the Royal Academy of Music in London.

### **The Music:**

When the peerless vocals of Ella Fitzgerald, the relentless swing of the Count Basie Orchestra, and the brilliant arrangements of Quincy Jones come together, it's hard for the results to be anything less than classic. This version of ***'Deed I Do***, released on 1963's ***Ella and Basie***, is no exception. All three of these artists were operating at the peak of their abilities here, and the final product reflects as much.

### **Notes to the Conductor:**

The band has no hesitations making its introductory statement, gradually tapering off over the course of four measures to set the stage for Fitzgerald's entrance with the melody. The backgrounds range in complexity from brief, simple riffs to somewhat more complicated extended melodic lines, but they always serve to support and frame the vocals, not once becoming intrusive. A typically brilliant Jones shout chorus commences at measure 37, with the saxes and brass throwing ideas off of one another. The brass tend to perform in a sharper, more segmented fashion, compared to the saxophones' more linear statements.

Fitzgerald returns with the vocals at measure 53, with the horn backgrounds initially being reused from before. Things change up a bit at measure 61, with the band as a whole beginning to dig in harder, bit by bit. A briefly extended tag sets up the final statement, with the horn sections providing contrasting, but equally hard-swinging, riffs. The performance wraps up with the brass holding a sustained chord over a wonderfully bluesy saxophone riff. This publication was based on the original set of parts that were used for the 1963 recording session - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- January 2022



TROMBONE I

366

Count Basie arr.

DEED I DO

Handwritten musical notation for Trombone I, measures 1-28. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Section A:** Measures 1-4, marked with a 4/4 time signature and a 2-measure rest.
- Section B:** Measures 5-12, marked with a 2-measure rest and a 3-measure rest.
- Section C:** Measures 13-15, marked with a 2-measure rest.
- Section D:** Measures 16-28, marked with a 2-measure rest and a 4-measure rest.

Handwritten notes include "DIM. GRAD." and "TITE CUPS".

Handwritten musical notation for Trombone I, measures 29-64. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Section E:** Measures 29-36, marked with a 2-measure rest.
- Section F:** Measures 37-48, marked with a 2-measure rest.
- Section G:** Measures 49-52, marked with a 2-measure rest.
- Section H:** Measures 53-56, marked with a 2-measure rest.
- Section I:** Measures 57-64, marked with a 2-measure rest.

Handwritten notes include "D.S. AL CODA" and "CODA".

Here is the original trombone I part from the 1963 recording with the Count Basie Orchestra.



## SCORE

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MEDIUM SWING ♩ = 120

①

Score for 'Deed I Do, Medium Swing, 4/4 time, 120 bpm. The score is arranged for a large jazz ensemble, including Vocal, Woodwinds (Alto and Tenor Saxophones), Trumpets, Trombones, Guitar, Piano, Acoustic Bass, and Drum Set. The key signature is one sharp (F#), and the tempo is Medium Swing (♩ = 120). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated below the staves.

**Measure 1:** The ensemble enters with a strong, syncopated rhythm. The woodwinds and brass play a melodic line, while the guitar, piano, and bass provide harmonic support. The drum set features a rim shot on the first beat.

**Measure 2:** The melody continues, with dynamic markings of *ff* (fortissimo) and *dim.* (diminuendo). The guitar and piano play chords:  $B^b_{13}(\sharp_{11})$  and  $E^b_{13}(\sharp_{11})$ .

**Measure 3:** The melody is played by the trumpets and trombones, with dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano). The guitar and piano play chords:  $B^b_{13}$  and  $F_{13}$ .

**Measure 4:** The melody concludes with a final chord of  $F_9$ . The guitar and piano play chords:  $F_{13}$  and  $E^b_{13}$ .

**Measure 5:** The score continues with a final chord of  $F_9$ . The guitar and piano play chords:  $F_{13}$  and  $E^b_{13}$ .

1

2

3

4

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⑤

Vox. Do I want you? Oh my, do I? Hon - ey, 'deed I do.

Ww. 1 (A. Sx.) *p* *mf*

Ww. 2 (A. Sx.) *p* *mf*

Ww. 3 (T. Sx.) *p* *mf*

Ww. 4 (T. Sx.) *p* *mf*

Ww. 5 (B. Sx.) *mf*

Tpt. 1 To Harmon Mute

Tpt. 2 To Harmon Mute

Tpt. 3 To Harmon Mute

Tpt. 4 To Harmon Mute

Tbn. 1 To Cup Mute

Tbn. 2 To Cup Mute

Tbn. 3 To Cup Mute

Tbn. 4 To Cup Mute

Gtr. *mp*  $B^b_6$   $B^b_9$   $E^b_9$   $A^b_9$   $Dm7$   $G7(\sharp 11)$   $C^9 F^9sus$   $D^9$   $G^7$   $C^9$   $C^9(\sharp 5)$   $F13$   $F^9(\sharp 5)$

Pno. *mp*  $B^b_6$   $B^b_9$   $E^b_9$   $A^b_9$   $Dm7$   $G7(\sharp 11)$   $C^9 F^9sus$   $D^9$   $G^7$   $C^9$   $C^9(\sharp 5)$   $F13$   $F^9(\sharp 5)$

Bs. *mp*  $B^b_6$   $B^b_9$   $E^b_9$   $A^b_9$   $Dm7$   $G7(\sharp 11)$   $C^9 F^9sus$   $D^9$   $G^7$   $C^9$   $C^9(\sharp 5)$   $F13$   $F^9(\sharp 5)$

D. S. *mp* Hi-Hat *sim.* (4) (8)

5 6 7 8 9 10 11 12